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Vol. 1071

# HANON

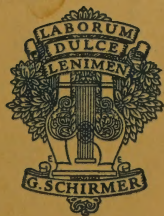
## The Virtuoso Pianist

In Sixty Exercises

### For the Piano

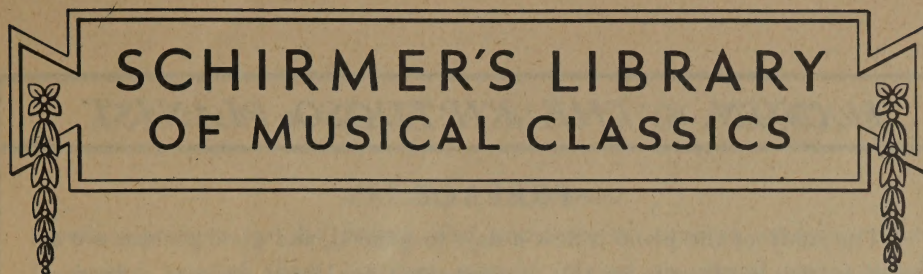
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C. L. HANON

# The Virtuoso Pianist

In Sixty Exercises

For the Piano

For the Acquirement of Agility, Independence,  
Strength, and Perfect Evenness in the Fingers,  
as well as Suppleness of the Wrist

Translated from the French by  
DR. THEODORE BAKER

Book I (Nos. 1-20) — Library Vol. 1071

Book II (Nos. 21-43) — Library Vol. 1072

Book III (Nos. 44-60) — Library Vol. 1073

Complete — Library Vol. 925

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New York

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## HANON \* THE VIRTUOSO-PIANIST

### PREFACE.

The study of the piano is now-a-days so general, and good pianists are so numerous, that mediocrity on this instrument is no longer endured. In consequence, one must study the piano eight or ten years before venturing to perform a piece of any difficulty, even at a gathering of amateurs. Now, how few persons are in a position to devote so many years to this study! It often happens, therefore, that for want of sufficient practice the playing is uneven and incorrect. The left hand gives out in passages of slight difficulty; the fourth and fifth fingers are almost useless for lack of special exercises for these fingers, which are always weaker than the rest; and when passages in octaves, in tremolo or trills occur, they are usually executed only by dint of exertion and fatigue, so that the performance is very incorrect and wholly wanting in expression.

For several years we have labored to overcome this state of affairs, making it our aim to unite in one work special exercises which render possible a complete course of pianistic study in far less time.

To attain this end, it sufficed to find the solution of the following problem:

*If all five fingers of the hand were absolutely equally well trained, they would be ready to execute anything written for the instrument, and the only question remaining would be that of fingering, which could be readily solved.*

We have found the solution of this problem in our work "The Virtuoso-Pianist, in 60 Exercises," etc. In this volume will be found the exercises necessary for the acquirement of agility, independence, strength and perfect evenness in the fingers, as well as suppleness of the wrists—all indispensable qualities for fine execution; furthermore, these exercises are calculated to render the left hand equally skilful with the right. Excepting a few exercises, to be found in several methods, the entire book is our personal work. These exercises are interesting, and do not fatigue the student like the generality of five-finger exercises, which are so dry that one requires the perseverance of a true artist to summon up courage to study them.

These exercises are written in such a manner that, after having read them a few times, they can be played in quite a rapid movement; they thus become



## HANON ✧ THE VIRTUOSO-PIANIST

### PREFACE.—*Continued.*

excellent practice for the fingers, and one loses no time in studying them. If desired, any of these exercises may be played on several pianos simultaneously, rousing a spirit of emulation among the students, and habituating them to ensemble-playing.

All descriptions of difficulties will be met with. The exercises are so arranged, that in each successive number the fingers are rested from the fatigue caused by the one preceding. The result of this combination is, that all mechanical difficulties are executed without effort or weariness; and, after such practice, the fingers attain to astonishing facility of execution.

This work is intended for all piano-pupils. It may be taken up after the pupil has studied about a year. As for more advanced students, they will study it in a very short time, and will thereafter never experience the stiffness which may have been previously felt in fingers or wrists; this will render them capable of surmounting the principal mechanical difficulties.

Pianists and teachers who cannot find time for sufficient practice to keep up their playing, need only to play these exercises a few hours in order to regain all the dexterity of their fingers.

This entire volume can be played through in an hour; and if, after it has been thoroughly mastered, it be repeated daily for a time, difficulties will disappear as if by enchantment, and that beautiful, clear, clean, pearling execution will have been acquired which is the secret of distinguished artists.

Finally, we offer this work as giving the key to all mechanical difficulties. We therefore consider that we are rendering a real service to young pianists, to teachers, and to the directors of boarding-schools, in proposing their adoption of our work, "The Virtuoso-Pianist."



# The Virtuoso-Pianist.

## Part I.

### Preparatory Exercises for the Acquirement of Agility, Independence, Strength and Perfect Evenness in the Fingers.

#### Nº 1.

Stretch between the fifth and fourth fingers of the left hand in ascending, and the fifth and fourth fingers of the right hand in descending.

For studying the 20 exercises in this First Part, begin with the metronome set at 60, gradually increasing the speed up to 108; this is the meaning of the double metronome-mark at the head of each exercise.

Lift the fingers high and with precision, playing each note very distinctly.

(M.M. ♩ = 60 to 108.)

C. L. HANON.

1. *mf* *ascending*

The musical score for Exercise No. 1 is written for piano in 2/4 time. It consists of three systems of music. The first system has five measures, the second has six measures, and the third has six measures. Each measure contains a pair of staves (treble and bass). The first system is marked 'mf' and 'ascending'. The second system is marked 'descending'. The third system is marked 'ascending'. The score includes fingerings (1-5) and a metronome mark of 60 to 108.

(1) For brevity, we shall henceforward indicate only by their figures those fingers which are to be specially trained in each exercise; e. g., 3-4 in Nº 2; 2-3-4 in Nº 3, etc.

Observe that, throughout the book, both hands are continually executing the same difficulties; in this way the left hand becomes as skilful as the right. Besides, the difficulties executed by the left hand in ascending, are exactly copied by the same fingers of the right hand in descending; this new style of exercise will cause the hands to acquire perfect equality.

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As soon as Ex. 1 is mastered, go on to Ex. 2 without stopping on this note.

No. 2.

(3-4) When this exercise is mastered, recommence the preceding one, and play both together four times without interruption; the fingers will gain considerably by practising these exercises, and those following, in this way.

2. 

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of six measures. The first measure has a treble staff starting on G4 and a bass staff starting on G2. The second measure has a treble staff starting on A4 and a bass staff starting on A2. The third measure has a treble staff starting on B4 and a bass staff starting on B2. The fourth measure has a treble staff starting on C5 and a bass staff starting on C3. The fifth measure has a treble staff starting on D5 and a bass staff starting on D3. The sixth measure has a treble staff starting on E5 and a bass staff starting on E3. The melody is a simple, ascending line, and the accompaniment is a simple, descending line. The score is written in a clear, legible font.

Handwritten musical score for 'The Merry Widow' (No. 1). The score is written on a grand staff with a treble and bass clef. It consists of six measures. The first three measures are marked with a '1' above the treble staff and a '5' above the bass staff. The last three measures are marked with a '5' above the treble staff and a '1' above the bass staff. The melody in the treble staff is a series of eighth notes, and the bass staff provides a harmonic accompaniment. The score is written in a handwritten style with some corrections and annotations.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which is a simple, folk-like tune. The bass staff provides a harmonic accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of six measures, each starting with a '5' and ending with a '1'. The accompaniment consists of six measures, each starting with a '1' and ending with a '5'. The melody and accompaniment are written in a simple, folk-like style.

[illegible]

(1) The fourth and fifth fingers being naturally weak, it should be observed that this exercise, and those following it up to N<sup>o</sup> 31, are intended to render them as strong and agile as the second and third.



(2-3-4) Before beginning to practise Nº 3, play through the preceding exercises once or twice without stopping. When Nº 3 is mastered, practise Nº 4, and then Nº 5, and as soon as they are thoroughly learned play through all three at least four times without interruption, not stopping until the last note on page 6. The entire work should be practised in this manner. Therefore, when playing the numbers in the First Part, stop only on the last note on pp. 3, 6, 9, 12, 15, 18, and 21.

May 1911

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3.



# № 4.

(3-4-5) (1) Special exercise for the 3rd, 4th and 5th fingers of the hand.



4.







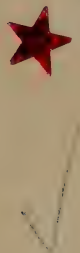


(5) To obtain the good results which we promise those who study this work, it is indispensable to play daily, at least once, the exercises already learned.

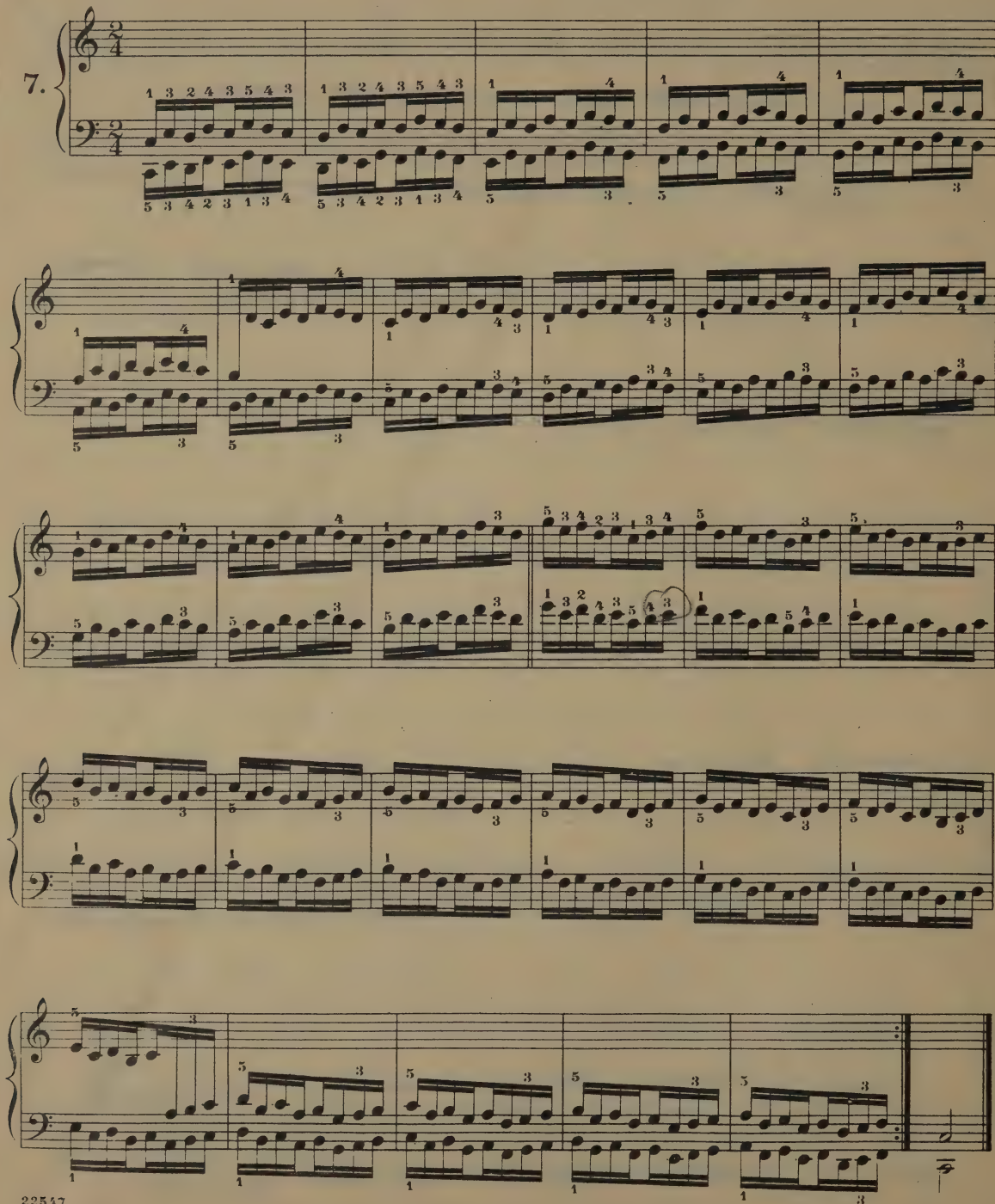
6.



(3-4-5) Exercise of the greatest importance for the 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> fingers.



7.



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№ 8.

9

(1-2-3-4-5) Very important exercise for all five fingers.



8.

The exercise is a continuous sequence of eighth-note patterns for all five fingers (1-2-3-4-5) across five systems of two staves each. The music is in 2/4 time. The exercise is divided into five measures per system, with various fingering numbers (1-5) indicated above and below the notes. The final system ends with a double bar line and a fermata over the final note.



Extension of the 4<sup>th</sup> and 5<sup>th</sup>, and general finger-exercise.

[illegible]



# № 10.



(3-4) Preparation for the trill, for the 3<sup>rd</sup> and 4<sup>th</sup> fingers of the left hand in ascending (1); and for the 3<sup>rd</sup> and 4<sup>th</sup> of the right, descending (2).

10.



(3-4-5) Another preparation for the trill, for the 4<sup>th</sup> and 5<sup>th</sup> fingers.

11.

1 2 5 4 5 4 3 4    1 2 5    1 2 5    1 2 5    1 2 5

5 3 1 2 1 2 3 2    5 3 1    5 3 1    5 3 1    5 3 1

1 2    1 2    1 2    1 2    1 2    1 2

5 3    5 3    5 3    5 3    5 3    5 3

1 2    1 2    1 2    5 2 1 2 1 2 3 2    5 2    5 2

5 3    5 3    5 3    1 3 5 4 5 4 3 4    1 3    1 3

5 2 1    5 2 1    5 2    5 2    5 2    5 2

1 3 5    1 3 5    1 3    1 3    1 3    1 3

5 2    5 2    5 2    5 2    5 2

1 3    1 3    1 3    1 3    1 3

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Extension of 1-5, and exercise for 3-4-5.



12.

The first system of music for exercise 12 consists of five measures. Each measure contains a treble and bass staff. The treble staff features a descending eighth-note scale starting on G4 (labeled '5') and ending on C4 (labeled '1'). The bass staff features an ascending eighth-note scale starting on C3 (labeled '1') and ending on G3 (labeled '5'). The time signature is 2/4.

The second system of music for exercise 12 consists of six measures. Each measure contains a treble and bass staff. The treble staff features a descending eighth-note scale starting on G4 (labeled '5') and ending on C4 (labeled '1'). The bass staff features an ascending eighth-note scale starting on C3 (labeled '1') and ending on G3 (labeled '5'). The time signature is 2/4.

The third system of music for exercise 12 consists of six measures. Each measure contains a treble and bass staff. The treble staff features a descending eighth-note scale starting on G4 (labeled '5') and ending on C4 (labeled '1'). The bass staff features an ascending eighth-note scale starting on C3 (labeled '1') and ending on G3 (labeled '5'). The time signature is 2/4.

The fourth system of music for exercise 12 consists of six measures. Each measure contains a treble and bass staff. The treble staff features a descending eighth-note scale starting on G4 (labeled '5') and ending on C4 (labeled '1'). The bass staff features an ascending eighth-note scale starting on C3 (labeled '1') and ending on G3 (labeled '5'). The time signature is 2/4.

The fifth system of music for exercise 12 consists of six measures. Each measure contains a treble and bass staff. The treble staff features a descending eighth-note scale starting on G4 (labeled '5') and ending on C4 (labeled '1'). The bass staff features an ascending eighth-note scale starting on C3 (labeled '1') and ending on G3 (labeled '5'). The time signature is 2/4.



13.

(3-4-5)

The musical score consists of five systems of music, each with a treble and bass staff. The first system is marked with a large brace and the number 13. The music is in 2/4 time and features complex fingerings and triplets. The first system is marked with a large brace and the number 13. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. The score concludes with a double bar line and a repeat sign.



(3-4) Another preparation for the trill, for the 3<sup>rd</sup> and 4<sup>th</sup> fingers.

14.

First system of musical notation for exercise 14. Treble and bass staves. Time signature 2/4. Fingerings: Treble (1 2 4 3 4 3 5 4), Bass (5 4 2 3 2 3 1 3).

Second system of musical notation for exercise 14. Treble and bass staves. Fingerings: Treble (1 5 4), Bass (5 1 3).

Third system of musical notation for exercise 14. Treble and bass staves. Fingerings: Treble (1 5 4), Bass (5 1 3).

Fourth system of musical notation for exercise 14. Treble and bass staves. Fingerings: Treble (1 3), Bass (1 5 4).

Fifth system of musical notation for exercise 14. Treble and bass staves. Fingerings: Treble (1 3), Bass (1 5 4).

Extension of 1-2, and exercise for all 5 fingers.

15.

The exercise is written for piano in 2/4 time. It consists of five systems of two staves each. The first system is labeled '15.' and shows a sequence of ascending and descending scales with fingerings. The subsequent systems continue the exercise with various patterns, including triplets and slurs. The final system ends with a double bar line and a fermata on the bass staff.

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18. (1-2-3-4-5)

The exercise is written in 2/4 time and consists of five systems of two staves each. The first system is marked with a bracket and the number 18. The notation includes treble and bass clefs, a 2/4 time signature, and various musical symbols like notes, rests, and fingerings (1-5). The exercise features various fingerings and patterns, including ascending and descending scales, arpeggios, and repeated rhythmic figures.

19. (1-2-3-4-5)

This piano exercise, numbered 19, is written for a single instrument in treble and bass clefs. It consists of five systems of two staves each. The first system includes a tempo or fingering instruction '(1-2-3-4-5)' above the treble staff. The music is composed of continuous eighth-note patterns. Fingerings are indicated by numbers 1 through 5 above or below the notes. The exercise concludes with a double bar line at the end of the fifth system.



<sup>1</sup> Extension of 2-4, 4-5, and exercise for 2-3-4.

20.

End of Part I.

After having mastered this First Part, play it through once or twice daily for some time before commencing the study of the Second ("transcendent") Part; by so doing, one is sure to obtain every possible advantage that this work promises. Complete mastery of Part I gives the key to the difficulties found in Part II.



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